

tion. Placement of the dance paddles mentioned above occurs here. An installation of feather headdresses (Cats. 39-41) and the unique barkcloth visor (Cat. 38) lends further drama along this area. The two largest feather headdresses, composed of beautifully conserved, long black cock tail feathers, are inclined and presented at approximately the height they might be when worn. The headdresses are displayed with the engraved Weber portrait of an Easter Islander wearing a related feather diadem.

The one disappointment in the installation is the display of the *rongorongo* tablets. They are placed in a showcase about waist-high with illumination from the ceiling at least 15 feet above. This reviewer found only one of the three tablets sufficiently lit to be seen. Other minor lighting or display challenges are far outweighed by the installation's successes.

The exhibit includes only a few historic prints and maps and one panoramic photograph of a *moai*. By and large the ambience is clean and uncluttered. "Contextual" gimmicks, such as drumbeats, chanting, fountains, potted plants, sand pits, or fiberglass *moai* that this reviewer has encountered in other settings are mercifully absent. One expects nothing less from the Metropolitan Museum.

Associate curator Eric Kjellgren is not an Easter Island specialist, but he has done a good job in producing the present exhibition and catalogue. Specialists may rightly take issue with one or two details, nonetheless objects are presented as art: things of beauty and creative inspiration. *Splendid Isolation* constitutes a memorable occasion of the presentation of Easter Island art in a major art museum.

It is hoped that this installation and catalogue may set new standards for the Museum's Special Exhibition Galleries for A.O.A. Few past exhibitions have been so ambitious, and almost none has included a catalogue. Perhaps the powers that be may consider making improvements in the lighting and display options and encourage publication funding for future curators so that the present exhibition may not be a "splendid isolate."

## LETTERS TO THE EDITOR

### DEAR EDITOR:

I would like to inform the readers of *Rapa Nui Journal* of an unfortunate mistake in the exhibition catalog of the Rapa Nui exhibit now at the Metropolitan Museum of Art in New York, entitled "Splendid Isolation. Art of Easter Island". In my essay for this volume, "Rapa Nui Art and Aesthetics" I included a *carte-de-visite* that I located in the collection of Mark Blackburn. My caption for the photograph was "Carte de visite, 1870s. Photograph of "Tepano" by Madame Hoare". I also included a photograph of the well-known drawing of "Tepano" by Hjalmar Stolpe, and mentioned the tattoo of "Tepano" in my essay. Unfortunately, in the final editing process, the name "Juan" was added to "Tepano" by the editor. Of course, we know that this is NOT Juan Tepano. Apparently, in the computerized editing program, first names are added to last names, and "Juan Tepano" was mentioned elsewhere in the catalog. This addition was not noticed by the editor of the catalog (proofs were not sent to the authors), and the errors were printed. Even more unfortunate is that this error was picked up in an article about Rapa Nui in the Smithsonian Magazine for

March 2002. Before this issue was released I asked the editors of the Smithsonian Magazine to send the article to me to read for any obvious mistakes. Although I am on the staff of the Smithsonian, this request was denied. The result is an unfortunate mis-identification of the famous tattooed "Tepano". I want to extend my sincere apology for this error.

Adrienne L. Kaeppler, Smithsonian Institution

### DEAR EDITOR:

Out of curiosity, I watched the first episode of "Survivor: Marquesas". It was incredible. As contestants cavorted on the beach, I wondered about the *no-nos*, having experienced them previously. But the beach scenes were free of the little bug-gers. Every morning, men in white suits, boots and masks, with tanks on their backs and nozzles in their hands, boated in to spray the beach. At a newly built pier, a crew worked ten hours a day making ersatz Polynesian items for the show. A 320 foot luxury cruise ship served as refuge for the crew, burning tons of fuel every day to provide air conditioning.

Once again an island in Polynesia has been invaded by these media types who take possession solely to enhance their egos and ratings with little, if any, sensitivity to where they are why. Where will these destructive forces strike next?

Calvin Malone, San Francisco

## PUBLICATIONS

*Le Bulletin du Centre d'Études sur l'Île de Pâques et la Polynésie*. No. 49 and 50, 2002. Address: 28, Boulevard Saint-Germain, 75005 Paris, France.

Campbell, I. C. 2001. *Island Kingdom: Tonga Ancient and Modern*. Canterbury University Press, Christchurch.

García, Michel. 2000. *El mundo submarino de Isla de Pascua/ The Underwater World of Easter Island*. S.E.E.M. Orca Ltda, Chile. All color, 28 pages, in English/Spanish. Contact: seemorca@entelchile.net (see Reviews)

Heermann, Ingrid, ed. *Form, Colour, Inspiration: Material Culture and Colonial Change*. Berg, Oxford.

*Indo-Pacific Prehistory: The Melaka Papers*, Vol. 5. 2001. Bulletin of the Indo-Pacific Prehistory Association 21. Edited by Peter Bellwood, Doreen Bowdery, Ian Glover, Mark Hudson, and Susan Keates. Australian National University, Canberra. 169 pages, soft cover. This publication has three sections: Foragers and Farmers in the Japanese Islands (11 papers); The Emergence of the Early Historic States of Southeast Asia (6 papers); and Pleistocene Archaeology in East Asia (7 papers). The next two issues of the Bulletin of the Indo-Pacific Prehistory Association will contain the remaining papers from the Melaka Conference and will be published in 2002, prior to the Taiwan conference (see section on conferences).

*The Journal of the Polynesian Society*. 2001. Vol. 110(3), for September. This issue contains "The Creative Contribution of Indigenous People to their Ethnography", by Raymond Firth, plus an article by David Luters "Retoka Revisited: Roimata Revised".

Vol.110(4) for December contains "The Land with a Tangled Soul: Lakeban Traditions and the Native Land Com-